EXAMPLES OF CARVED BENCH ENDS.

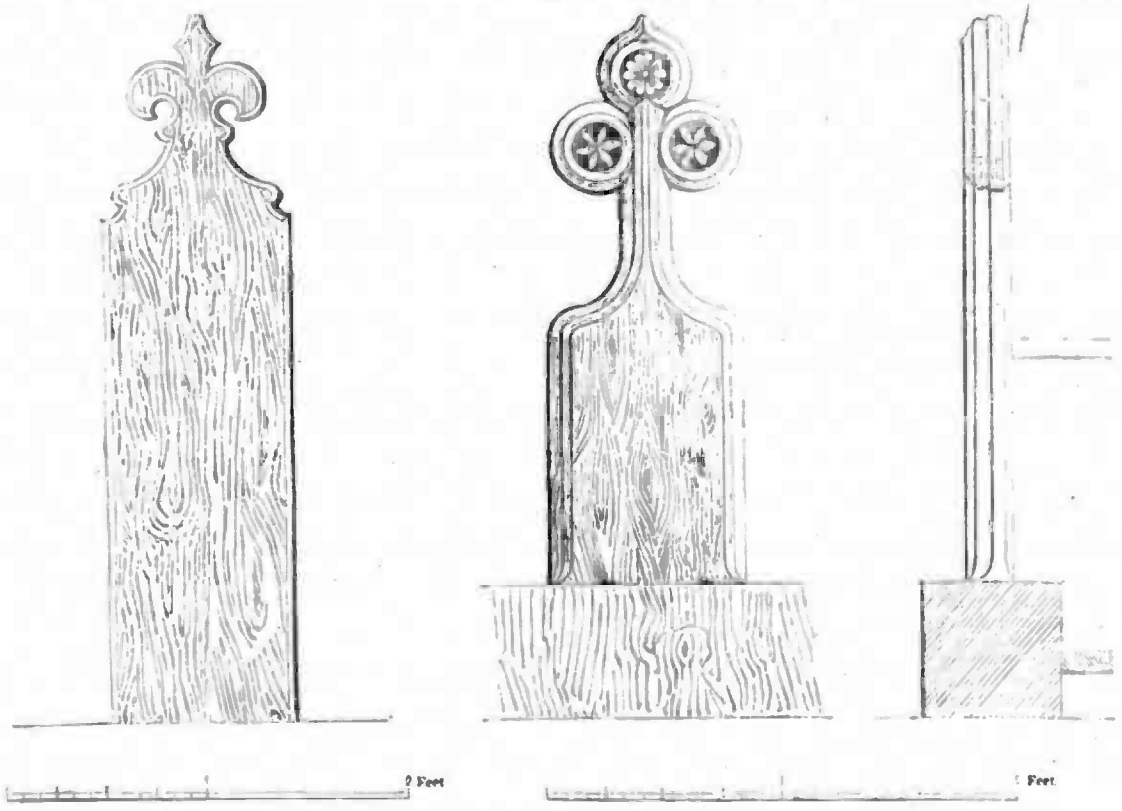

Fig. 1. *Fig. 2.*

CARVED BENCH ENDS.

ALL SAINTS CHURCH, BRANSTON, RUTLAND.

This church contains several bench ends, as shewn by the engraving, fig. 1. There is not any thing else worth remarking in this church, except the old Norman font, which having been discarded from the interior, now serves for a tank to catch the water which falls from the nave roof.

DICKLEBURGH CHURCH, NORFOLK,

Is on the road to Norwich, 4½ miles from Diss; it is a very interesting church, dedicated to "All Saints," and consists of chancel, nave, aisles, and chapels, and western tower.

The accompanying engraving, fig. 2, shews the character of the bench ends, which are remarkably small, being only 2 feet 5 inches in height, and 10 inches broad. There is a very beautiful octagonal font in this church.

NEWARK CHURCH, NOTTS.

The accompanyin gengraving, fig. 3, represents one of the seven different designs of bench ends in the Church of St. Mary Magdalen, at Newark, so well known for its elegant tower and spire. This church was founded by Allan Flemyng, in the reign of Henry VI., to whose memory is the splended brass now on the wall at the back of the altar, but formerly in the south transept. It has shared the fate of most of our churches, in the way of huge galleries; some good stained glass still remains, and there is an excellent picture by Hilton, who was a native of Newark.

ST. GILES'S CHURCH, AT BALDERTON, NOTTINGHAMSHIRE,

Is entirely filled with open benches. The ends, one of which is represented by the engraving fig. 4, vary only in the animals and heads, the general outline being preserved throughout. They have a very beautiful effect. There is also a very fine Norman porch on the north side of this church.

Burwood-place. GEORGE TRUEFITT.

ART AND MANUFACTURES.

THE Art-Union Journal of the present month contains, in addition to its usual varied and valuable matter, a detailed account of the articles lately exhibited at the Free Trade Bazaar, viewing it as an exposition of the products of British industry,—as a first attempt to bring the various manufacturers of the country together, that they may compare the progress that has been made in the application of art to their several materials,—and as shewing the importance of design in enhancing the mercantile value of our manufactures. The account is ably written and profusely illustrated by wood cuts, and cannot fail materially to influence the healthy movement now being made by our manufacturers. At the conclusion the writer urges, as we have already done, the importance of establishing forthwith a periodical NATIONAL EXPOSITION:—"Commercially viewed, such an enterprise would more than repay the cost and time of its preparation. We have heard large contributors to the Bazaar assert, that the advertising effect of having their goods displayed in Covent-garden, under all the disadvantages of sale and crowding, very nearly compensated the cost of the goods. It was asserted in the French Chamber of Deputies, that the sales of goods to the foreigners who crowded to Paris to see the Exposition last year, more than doubled the whole expense of the building and attendants.

A National Exposition in London would attract visitors from every quarter of the globe; and the rent which manufacturers would gladly pay for the use of the space necessary to the display of their goods would more than cover the cost, even if admissions were gratuitous. Such a project is worthy the combined efforts of the Board of Trade and the School of Design. They would be nobly supported by the country, and the Temple-Palace of British Industry would surpass any thing which this world has ever witnessed. A hint of this kind was given at the Bazaar, and was received with an enthusiasm which left no doubt of the result, and just as little doubt that the enterprise will be undertaken by some public body, even if it should not be taken up by the Government.

We look upon such an Exposition as an important part of national education. Specimens of beautiful conception and artistic execution cannot be contemplated without elevating the mind and improving the feelings. The Bazaar gave evidence of the benefit of such a display in improving and enlarging the sympathies. No one could avoid feeling a personal interest in the continued prosperity of those who produced such triumphs of ingenuity and industry, of taste and of intelligence. It was scarcely possible to avoid reflecting on the consequences that would follow, if the looms which wove those shawls, carpets, and dresses were stopped; if the furnaces that produced those magnificent castings of iron were blown out; if the hammers that wrought this steel ceased to sound; or if the spindles that spun this yarn ceased to turn. How many families would at once be consigned to misery! how many happy cottages would be reduced to the deplorable condition of the rick-burner's home! We sadly want to be introduced to each other in this country, and to learn more of our mutual dealings and productions. The worker at the loom has much to learn from the worker with the hammer; the weaver of lace and the weaver of horsehair might communicate with profit; and the designer for iron might interchange valuable hints with the designer for porcelain.

A more perfect National Exposition of the products of British Industry would lead to the display of high and noble feelings with greater intensity and wider extent. It is for this reason chiefly that we so strenuously urge the project. We value taste, we esteem industry, we love every form in which intelligence embodies ideality; but, above all, we estimate the influence of artistic beauty in developing emotions of moral loveliness, and the influence of the triumphs of Britain's industrial prowess in strengthening every man's interest in the prosperity of the British nation.

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